

## THE SUMMER HATS

Spring's Freakish Modes Now Toned Down.

FLOWERS REPLACE PLUMES.

Still Newer Color Combinations in French Frocks.

Striped Linens Popular for the Tailored Coat and Skirt Costumes—Studies in Gray and White—Marquiesette Perhaps the Most Triumphant of the Summer Frock Materials—Contrasting Lining Effects—The Cloak One of the Most Delightful Features of the New Modes—Paris Takes Up Khaki Color.

The season of experiments is past and modes for the summer are gradually crystallizing into definite form. As usual, the radical departures have been toned down, have lost some of their aggressiveness. Their influence lingers, but the artists of dress have realized the fallings as well as the possibilities in the new ideas, and the truly well-dressed, while retaining the desirable elements of the new fashions, have frowned upon some of their extravagances.

In Paris, for example, the exaggerated bell or mushroom hat, demanding a coiffure of extraordinary proportions in order that the milliner's efforts may be properly supplemented, has to a great extent had its day. The cloche still prevails, but in more rational, less freakish form and succeeds



SILK VOILE. In being piquant and picturesque without being absurdly bizarre.

It is not set far back on the head, revealing a monumental structure of front hair and utterly obliterating the lines of hair, neck and shoulder in the back, after a fashion too much in evidence earlier in the season; and though the back brims are still wider than the front brims, and the modish hats still have a backward tilt, showing a glimpse of the front hair, the hats worn by the most fashionable of Parisians at the spring social events are much more graceful and conservative than the first essays in spring millinery.

Summer hats are having their innings, despite the lack of encouragement in the weather, and flower trimming is rivaling plumes on hats designed for wear with muslins and other airy summer frocks. The spring was a season of wings and birds such as are scheduled in no work on ornithology, but are wonderfully lovely in coloring.

For a certain sort of hat the wings or the huge bird will be the chic trimming throughout the season, and for another



NET OVER FLOWERS SILK. type of hat the swathing folds of silk and the big bow will be preeminently the correct thing; but these trimmings are too severe for the hat accompanying the diaphanous midsummer frock, and when ostrich plume make a hat too elaborate for such frocks flowers and ribbon are best.

Leghorn is much liked for such a hat, the brims often having a two inch border of fine straw, or in some cases a broad binding of black or colored taffeta. A smooth facing of silk also appears upon some of these light hats.

Neapolitan is popular for the flower trimmed summer hat, and in place of the liner hat many milliners are showing models with full soft crowns of lingerie, or preferably of lace made from plateaus whose scalloped edges form a small part of a wide flapping brim of Neapolitan. These hats have no bandeau and are trimmed in flowers and very wide soft ribbons—tulle, mousseline or moiré.

Huge roses, exquisite in coloring, are chief floral favorites, but delicately shaded hydrangeas, morning glories, wisteria, etc., are effectively used. Lovely violets are having a decided vogue—great long stemmed double English violets, not bunched but applied in great loose, spraying clusters, with long stemmed, natural looking leaves mixed very liberally with the blossoms.

A charming model in pale blue straw has loose masses of such violets in all the violet shadings almost entirely covering the crown and showering out over the left side and back of the drooping brim, the only other trimming being a scarf of pale lavender folded around the crown.

The windmill hat, with wide brim worn tilted well to the side, and the hat turned up slightly in the front and drooping deeply at the back are pronounced favorites, and the wide brim sailor without bandeau and

trimmed in big wings is monotonously prevalent, though slight variations in the color and adjustment of the wings and scarfs relieve the monotony. Apropos of these sailors, some excellent models have appeared in certain Fifth Avenue houses, made in fine white straw and trimmed simply in scarfs and enormous bows of immensely wide pongee ribbon and pins with huge straw heads matching the ribbon in color—the soft blues, greens, browns and rose tints being the colors most favored.

Duck green and blue are combined in some of the smartest street hats, and one finds this color combination introduced upon many of the French frocks. For

gray and black, meets with the approval of French authorities.

And the mention of gray and white stripes recalls to mind a little frock seen at Sherry's one day last week—a frock of marquiesette in smoke gray and white quarter inch stripes. The skirt was plaited into the waistband in fine, pressed plaits and trimmed only in three wide applied tucks or folds, set on with narrow openwork stitch of heavy gray silk.

The bodice was draped in surplice fashion into a folded girde of the marquiesette and had the usual kimono sleeves. The hem on the surplice borders and on the sleeves, which fell up little beyond the

and a dull rose hat with shaded gray ruffles and gray scarf were worn.

Marquiesette is perhaps the most triumphant of the summer frock materials, a majority of the loveliest sheer models from the famous makers being turned out in this material. Dotted, striped and other fancy marquiesettes have their charm, but it is in the plain one tone material that the best effects are obtained, since the fancy designs limit the trimming possibilities and call for a certain simplicity of detail.

The marquiesette frock shown in the central cut is the handsomest of a group of handsome imported models in this material shown by a lower Broadway firm and

being filled in with marquiesette embroidered in soutache.

Another model shown by the same firm and illustrating once more the effects obtained by using sheer material over figured foundations was the black net frock reproduced among the small pictures. Here the material was a black net with a pattern of little square blocks.

The lining was of soft, white satin finished silk, but over this was a silk mousseline or chiffon in rather wide black and white stripes and with a deep floral border in many soft colors. A rather narrow black satin hem finished the outer skirt of net and above this almost to knee height the softly colored flower design of the border showed vaguely through the net, while the upper skirt and the bulk of the bodice showed the striping of the chiffon velling.

A deep bertha collar of handsome lace bound in black satin fell over the shoulders and through it showed faintly the coloring of the colored border which was lightly draped under it and showed clearly between the collar points in front. A tucker of cream net and guimpe and sleeves of fine lace were bodice details.

The contrasting lining effects must be very skilfully arranged and often they add greatly to the cost of a frock, necessitating several inter vellings of chiffon in order that the proper results may be obtained. The self-tone lining is, as a rule, the safer choice and for a frock intended for general wear is preferable, though a white lining does give coolness and lightness to a sheer frock of sombre hue.

With frocks of sheer voile, marquiesette, silk mousseline, etc., intended for visiting, carriage wear, etc., French makers are making enveloping capes or burnous cloaks in the thinnest of chiffon cloth and in exactly the shades of the frocks. These have



MARQUIESETTE AND CLOTH.

no trimming save large tassels on the hood drapery and are picturesque and graceful garments to throw over the filmy frocks when driving, or at out of door reunions such as races and polo.

The cloak is one of the most delightful features of the new modes and each day come new and attractive models. Just now one hears much of the chasuble coat in antique linen or tussor, falling straight front and back like a priestly vestment, open at the sides, and helped out over the shoulder and upper sleeves by a short cape sleeve. These coats are handsomely braided and trimmed in heavy thread brandenbourgs, and it is said they are to be all the rage for motor and carriage wear over summer frocks.

Paris correspondents write that khaki color is the favorite coat color of the moment, coats being made in khaki colored cloth or silk or in beige check or stripe with khaki collars and cuffs. One Paris fashion leader has launched a mode by wearing a tight fitting tailored coat of khaki cloth bordered in khaki taffeta over a zebra stripe skirt of khaki and white.

Fancy coats of heavy tussor, usually much braided, are worn over fluffy skirts of



CORAL MARQUIESETTE.

silk muslin or other sheer stuff in stripes of white and the color used for the coat. Gray and white, Nattier blue and white, cassio brown and white are charming in such arrangement.

More long costume coats are being worn in Paris than here, both in the close fitting tailored style and in looser redingote effects; but the caraco is still popular with Parisians, and some smart trotting suits lately launched have caraco coats in peau de seude matching a plain cloth skirt or skirt of check or stripe. Shaded browns from dark noisette to palest seude are very popular in cloths and suitings for street wear.

French makers employ peau de seude, too, for little waistcoats introduced in tailored costumes of stripe or check. Some of these seude waistcoats are embroidered in tiny sprigs; buttons are covered with leather and embroidered with a minute flower.

Coral pink and certain rather dull but ex-



GOWN OF CASSIA BROWN MARQUIESETTE AND SATIN DUCHESSE WITH A CAPE OF THE SATIN TRIMMED WITH DYED FILET LACE.

example, one charming model in the new, heavy, white tussor has a plain skirt and a very original coat with kimono sleeves and a short waisted girde running sharply upward toward the back and confining a fullness which falls in a coat skirt long and pointed in front but sloping upward toward the back in line with the waist band.

The fronts do not meet, but are held in place by a little waistcoat of duck green silk embroidered in dull blue. A wide band of the same coloring finishes the wide short sleeve, and a velvet collar of blue velvet with a soft short scarf of duck green silk drawn under it and falling in full pointed tabs.

The same green and blue were used in the waistcoat, sleeve and collar of a French street costume of dark blue French serge. Delightful touches of color enter into many of the tailored street suits by way of the waistcoat.

A particularly pretty model in dark blue French serge again had its coat and skirt braided in soutache matching the serge, but was enlivened by a waistcoat of striped rose and white linen, edged with black braid and buttoned with gold buttons.

Striped linens, by the way, are popular for the tailored coat and skirt costumes and, especially in black and white and in brown and white, are prominent among the better class of ready made models. The striped suitings are being somewhat overdone, but the high class tailors continue to give individuality to their striped models by the cleverness with which they handle the stripes. A rather wide stripe in soft dove gray and white, or in a darker

shoulders, were applied with openwork stitch. The point of the surplice opening in front was filled in by a V shaped vest or waistcoat of dull rose mousseline de soie elaborately embroidered in shades of smoke gray and edged by a line of smoke



ALL WHITE.

gray galon shot with silver. Guimpe and undersleeves were of cream lace with narrow lines of rose at throat and cuff. Smoke gray, suede low shoes and hose to match

deserves careful study as an illustration of the possibilities in a three piece model of this type. It is out of the question to reproduce accurately in a sketch the minute details of such a frock, but the picture will indicate the general lines and the original model may be seen by any one who cares to look it up.

The material was in one of the soft light browns for which the French have so many names that differentiation is difficult, though the importer hazarded an opinion that the tone was cassio, while his right hand saleswoman tilted her head doubtfully to one side and murmured "Noisette."

For a foundation or lining the maker had used a striped, satin finished silk in white and this same cassio brown. The skirt was laid into the band in little close plaits and was very full, but weighted down by a deep hem of brown satin duchesse. Above this were set little close ruches of marquiesette following the irregular curving line of the hem top. Narrow bands of the satin duchesse ran down almost the full length of bodice and skirt front.

The bodice was draped and trimmed in little ruches of marquiesette soutache embroidery and bands of silk and the sleeves and guimpe were of cream net and lace. A picturesque cape of satin duchesse was the piece de resistance of the costume and was most elaborate in detail, being lavishly trimmed in inset motifs of marquiesette intricately embroidered in soutache the same shade. Perhaps it would be more accurate to say that the cape was almost entirely in cutout work, the cutout design

## H. Jaekel & Sons

FURRIERS and IMPORTERS

37 UNION SQUARE (West)

ESTABLISHED 1863

### Cold Storage For Furs

Our Cold Storage Department is now prepared to receive goods to be stored through the Summer months, including Furs, Motor Apparel, Millinery and Costumes, insuring them against all reasonable damage, and handling the most delicate fabrics by the latest scientific method of cold storage. Goods will be called for promptly on request and delivered without delay.

Special prices at this season for rectifications and remodelling.

### Automobile Furs Cleaned

by entirely new process and put in perfect condition for use in the early Autumn.

37 UNION SQUARE (West)

TELEPHONE 3216 STUYVESANT

### Short Sleeves

now being all the rage for women's wear, many ladies are confronted with great discomfort, to expose their bare arms on account of hair growth. This can be easily remedied with

### DeMiracle

the greatest hair remover known to modern science. It is the only scientific and practical way to destroy hair. Don't waste time experimenting with electrolysis, X-ray and depilatories. These are offered you on the BAIT WORD of the operators and manufacturers. DeMiracle is not. It is the only method which is endorsed by physicians, surgeons, dermatologists, medical journals and prominent magazines.

DeMiracle mailed, sealed in plain wrapper, for \$1.00. Your money back without question (no red tape) if it fails to do what is claimed for it. BOOKLET FREE—in plain, sealed envelope, by DE MIRACLE CHEMICAL CO., 1611 Park Ave., N. Y.

Remember, unscrupulous manufacturers copy our advertising as far as the law permits, with the intention of deceiving you. Insist on having "DE MIRACLE" and see that you get it for sale by druggists, department stores and first-class hair-dressers.

### HEGEMAN & CO.

200 Broadway, and Branches

### EARLY SILHOUETTES.

Madame Pompadour Started the Fashion—Origin of the Name. The first American photographer was the silhouetteist, and the early Americans went to him for their portraits much as the modern American sits before the camera to-day. The earliest extant type of silhouette was found upon the Egyptian mummy cases and Etruscan pottery.

It passed down the generations until Mme. Pompadour had her profile made in black upon a white ground by simply casting a shadow with a lamp. Then, according to the *Journal of American History*, it immediately became the fashion throughout France to have one's profile à la Pompadour.

It was about this time that Etienne de Silhouette, Financial Minister of Louis XV., inaugurated his rigid system of economy which came so near to parsimony that his name was used as an appellation for everything cheap or shabby. The plain black profiles were so inexpensive and so common among all classes of people that the aristocracy finally exclaimed in disdain: "It's too Silhouette."

The first silhouetteist to begin business in America was Charles Wilson Peale in Philadelphia, more than a century ago, and here American society gathered to sit for portraits. The distinguished men of the day also patronized Peale, one of the most famous of his silhouetteists being that of George Washington.

One of the most noted silhouetteists to come to America was James Hubard, an English youth of seventeen, who landed in New York under special management a few days after the arrival of Lafayette in 1824. He travelled about the country exhibiting his Hubard Gallery, in which for 50 cents the visitor was "entitled to see the exhibition, hear the concert and obtain a correct likeness by Master Hubard, cut with common scissors in a few seconds without the aid of drawing or machine."

So lucrative seemed the new profession that many men entered it, not only profiting financially, but also making the acquaintance of the exclusive families of the period. One of these was William Henry Brown. So adept did he become that, so it is said, with a single glance of the eye he could sketch a single figure, and a profile and figure and reproduce it months or even years afterward with absolute accuracy. Brown accumulated money rapidly and spent it lavishly. At the close of his career he left a remarkable collection of silhouettes of many distinguished Americans.

### Unshapely Noses

are restored to pleasing lines in a few minutes by

### THE FAMOUS WOODBURY METHOD

For 37 years this Institute has treated successfully every kind of face of the disfigurement and corrected every form of facial defect. We have perfected the art of making a face more attractive. There is no profession in which experience counts for more, as the face is the most delicate and easily marred part of the human body.

### Safety Lies in Experience.

The knowledge gained at this Institute during 37 years' experience can never be equalled by any one individual.

### WE CORRECT

The Unshapely Nose, Outstanding Ears, Drooping Eyelids, Baggy Skin, Hollow Cheeks, Frowns and Furrows, Hair Troubles.

Our offices are open from 9 A. M. until 6 P. M. daily, Sundays excepted. If you cannot call, write to Dept. 16 for information. All replies are mailed in plain sealed envelopes and the strictest privacy is observed. No fee is required for information and advice, whether given in person or by mail.

### THE JOHN H. WOODBURY INSTITUTE

CHICAGO 21 West 23d St. BOSTON 21 West 23d St. PHILADELPHIA 21 West 23d St. ST. LOUIS 21 West 23d St.



### REDUCE YOUR WEIGHT

THE M. S. BORDEN METHOD OF REDUCING OBESITY

is the only system, method or treatment that positively reduces corpulence. We will reduce you to a normal size in 30 days, or to a desired size in 60 days. The method is simple; so medicine and you deprive yourself of very little, and leave the fresh smooth and firm. We treat ladies only, or of you can.

BUY "FATOFF" (Cream) and Treat Yourself.

M. S. BORDEN CO., 123 East 14th St., New York. Write for booklet, mailed free in plain, sealed wrapper.